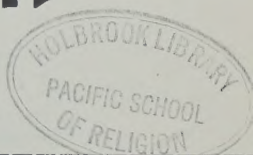


# The Hymn

April 1975



## *Days Fall, Like Withered Leaves*

Tune: *Bread of Life*

6.4.6.4.D.

1.

Days fall, like withered leaves, from  
off the years;  
Dreams vanish with the dawn of  
morning's cares.  
Soon comes the eventide, when time  
shall cease.  
Then only shall we find a  
lasting peace?

2.

No, in the flight of time one  
thing remains:  
To love and live in hope is  
Life to gain.  
In all the passing change, the  
transient day,  
Our fitful souls may find the  
lasting Way.

3.

For God in time does dwell, in  
love to give;  
All things in Him at last may  
fully live.  
Nothing in Love is lost, no  
truthful hour;  
All shall in Him endure with  
living power.

4.

Come now, our timeless God, with  
truth to save;  
Lure Thou our restless hearts to  
Love's sure Way.  
In hope with kindness serve, in  
grace to Be;  
Fill full our fading days with  
time in Thee. Amen.

—ROBERT E. McCLERNON

Box 3057, Durham, N.C. 27705

# *Our Fathers Built in Days of Yore*

ALL SAINTS, NEW; C.M.D.

I.

Our fathers built in days of yore  
This house of brick and stone;  
A sacred shrine where, day by day,  
God's glory they made known.  
They with their children praised His Name,  
To youth His Will revealed;  
While aged saints for comfort came  
And wounded hearts were healed.

2.

Pour out Thy Spirit on their sons  
Who face a diff'rent hour;  
Bestow Thy wisdom from above  
And fill them with Thy pow'r;  
While we commemorate the past  
From which the present sprung,  
Lord, consecrate us to the task  
By noble sires begun.

3.

Grant us the joy of building too  
For ages yet to be,  
Not only shrines of wood and stone,  
But hearts in which men see  
The Spirit of the Son of God  
Alive from day to day,  
That they may love the living Lord  
And walk His holy way.

—ERNEST K. EMURIAN  
Arlington, Virginia

# The Hymn

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Volume 26

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Number 2

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

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## The President's Message

THE BRIEF "words" that have appeared on this page from time to time have been absent because of a long period of family and personal illness. We are happy to say that despite the depressing national conditions the Society has been able to carry on its usual course of programs.

The pamphlet of new liturgical resources was recently mailed; the texts of hymns relating to America's bicentennial year are chosen and ready for the printer; and a new project for 1975, *Hymns on the Aging and Later Years*, launched in conjunction with the National Association of Retired Persons. From the latter's experience and skills gained over many years, we can surely expect wise words and heartening hymns.

You will no doubt be thrilled, as we are, when you receive the prospectus of the *Festival of Song* organized by Dr David Miller, a member of the Executive Committee, to be held at Wittenburg University, Springfield, Ohio, May 2nd, 3rd and 4th. The Annual Meeting of the Society is scheduled for May 3rd, the first time in the annals of the Society that this meeting has been held in the mid-west. The festival is also sponsored by the recently reorganized Ohio Chapter of which Dr. Scott Westerman was a leading spirit in former years. While many from nearby cities and towns will attend, we hope to greet many of our members from this area as well as others who can plan to attend. These will be rewarding days of music, lectures and seminars on hymnody.

Dr. Eric Routley who recently emigrated to the United States will be the key note speaker. He will continue his work at the Theological Seminary and Westminster Choir College, Princeton, New Jersey. The days of anticipation are few for May 2nd is close at hand. We hope to see you.

Another project has reached fruition. The *Book of Worship for the United States Armed Forces*, has just been published. The Book of Worship supplies the needs of various faith groups and at the same time shows their divergent standards. Nine hymns from the Hymn Society of America pamphlets are included. A review appears in this issue.

We look forward to an increase in membership through the word of mouth by members of the Society. This will further assure the success of the planned projects of the future and generate greater interest in the work of the Society, among them the progress of the *Dictionary of American Hymnology*.

—J. VINCENT HIGGINSON

## Charles Louis Atkins 1889—1974

WITH THE passing of Charles Atkins on November 4, 1974, the Hymn Society of America has lost still another distinguished member. Long an authority on early New England hymnology, especially that of the Congregational Church, he contributed heavily to the work of the *Dictionary of American Hymnology* project.

Charles began collecting hymnals in his student days in California and introduced his bride to the hobby on their honeymoon. As she has commented, soon his study began to overflow as though it was occupied by the Sorcerer's Apprentice! He indexed his collection as he went along so that it was most efficient to work with, as many younger hymnologists have found to their profit. At the time of his death, the collection consisted of over 1600 volumes. This, with his files and indexes have been bequeathed to Dr. Glenn C. Wilcox of Murray, Kentucky.

He was born in Elsinore, California, on June 11, 1889, the son of William L. and Ella Truell Atkins. He received the LL.B. degree from the University of Southern California in 1910, the B.D. from the Pacific School of Religion in 1918, and the D.D. from Washburn University in 1942. He married Irma Rankin in 1922; their children are Bessie Jean Linscott and Alison Yeaton. He was ordained to the Congregational ministry at Benicia, California, on December 17, 1917. His first pastorate was in Edgerton, Wisconsin, 1918-1924. He then taught at Northland College, Ashland, Wisconsin, 1924-1927. Thereafter he held pastorates at Topeka, Kansas, 1927-1943; Medford, Mass., 1943-1950; Boxford, Mass., 1950-1956; Northford, Conn., 1956-1962; and Eliot, Maine, 1962-1963. While in Topeka he taught part-time at Washburn University, and while in Medford and Boxford at Lesley College. Since retirement he had been living in Merrimack, N.H., where he delighted in helping younger hymnologists.

For *The Hymn*, he wrote the following articles:

- "An annotated—copy of—Julian," VII (1956) 49-51.
- "The song of Moses and the Lamb," IX (1958) 45-48.
- "The lamentation of a sinner, 1560," XI (1960) 54-57.
- "The hymns of Stephen Collins Foster," XII (1961) 52-56.
- "The minister and the hymn," XIV (1963) 68, 79.

When we began work on the *Dictionary of American Hymnology* project he published a most useful article, "American Congregation-



alists and their hymnals" in the *Bulletin of the American Congregational Association* II, 2 (Jan. 1951) 3-18.

At the International Hymnological Conference held in New York City, Sept. 10-11, 1961, he represented the Hymn Society with a paper on "William Billings: his psalm and hymn tunes" which was published the following year in the *Papers of the Hymn Society*, XXIV (1962) 3-16.

He passed away peacefully, full of fruitful years, but nonetheless mourned by a wide circle of friends and colleagues. His place in our midst will be very hard to fill.

—LEONARD ELLINWOOD

### *Catholic Handbook Nears Completion*

THE HANDBOOK for *American Catholic Hymnals* by J. Vincent Higginson, will be published within the next few months. It was presented to the Hymn Society of America during the celebration of the fiftieth anniversary of the Society, and publication made a reality through a generous grant by a member of the Society.

This pioneer project of approximately 400 pages lists 1100 vernacular texts and their tunes found in thirty popular hymnals dating from 1871 to 1964. The double column page is about the same size as that of the *Julian Dictionary of Hymnology*. Sources are traced to earlier English collections, German Gesangbuchs, French Cantiques, American collections, and many others.

The study covers the period when vernacular hymn singing was limited to devotional services and extends through their introduction in recent years as an adjunct in the present vernacular liturgy which encourages a more active participation in the various services. The *Handbook* adds to the growing field of hymnic information concerning American Hymnody and further documents the growing emergence of hymns in the ecumenical movement. It may surprise some that about 1830 and after, collections contained a few hymns by Protestant authors; these gradually increased and blossomed in abundance after about 1955.

We would appreciate knowing how many persons, including members of the Society, will desire a copy: this will aid in determining the size of the first edition. The Introductory Price is \$12.50 post-paid until December 31, 1975 if check is included. If you wish a copy, write to the Hymn Society of America, 475 Riverside Drive, New York, N.Y. 10027. After December 31 the price will be \$15.

# Guidelines For A Hymn Sing In A Nursing Home Setting

REV. WALTER L. TOMIAK AND REV. ROBERT H. CALVERT

THE CHAPLAINS of the Erie County Home and Infirmary have conducted a weekly Ecumenical Chapel Sing for the past three years. We have learned that a hymn sing can be good therapy as well as a pleasant experience for the residents of a nursing home.

It provides *mental stimulation* in both recall and familiar hymns and the learning of new ones. A favorite new hymn in our group is, "We are all joined in Christ," to the tune of "Edleweiss."

A resident's *self-esteem is strengthened* when he shares in the selection of the hymns to be sung. Such questions as: "Do you have a favorite hymn that you would like the group to sing?" or "Can anyone think of a hymn with the word 'love' in the first line?"

*Learning* takes place when there is conversation about the hymn stories and meanings. The leader might ask the group; "Does anyone know the story of 'Onward Christian Soldiers'?" or "What Bible story are you reminded of when you sing, 'We are climbing Jacob's Ladder'?"

*Physical Therapy* can take place if the residents are encouraged to clap their hands to the rhythm of the music. In some cases it may be necessary for a helper to assist a resident to move his arms and hands. Note: it took residents a little while before they could adjust to the idea of clapping to the music of a hymn such as the chorus of, "Mine eyes have seen the glory of the Lord."

A hymn sing provides an opportunity for residents to express *their feelings*. For this reason the leader should always be flexible in the selection of hymns. Sometimes the leader just knows that the next hymn ought to be, "I need thee every hour," even if the next pre-selected song is, "He's got the whole world in His Hands."

We feel that the Ecumenical Chapel Sing has done much in our public facility to create a sense of common community among the staff and residents.

## *Categories of Hymns and Religious Songs to be Considered*

1. *Gospel Hymns*: "What a friend we have in Jesus," "I am thine, O Lord," "Stand Up, Stand Up for Jesus."
2. *Solid Traditional Hymns*: "The Church's one foundation," "Holy, Holy, Holy," "Guide me, O thou Great Jehovah."



3. *Song With Especially Good Rhythms*: "Standing on the promises," "Revive us again," "When the roll is called up yonder."
4. *Folk Songs*: "Kumbaya," "Lord, I want to be a Christian," "Just a closer walk with thee."
5. *Contemporary Songs*: "Come to the Lord," "Whatsoever you do," "They'll know we are Christians by our love."

## Freedom to Use New Music

JOHN KILLINGER

**F**REEDOM to use new music is essential. We become neurotic, narcissistic, and ethnocentric in periods when we feed only upon conventional idioms, whether in music or philosophy or anything else.

In Aaron Copland's Norton Lectures at Harvard University in 1951-52, he spoke of the unfortunate preponderance of old music on the programs of most secular concerts. One cannot help sensing in that particularly vivid passage the horror with which Copland viewed the current musical scene: the old scores not only dominate the concert halls, they actually hamper and forbid the appearance of new scores. And the horror is easily transposed to the scene of church music. Constant repetition of old favorites, of hymns, anthems, and cantatas out of the past, out of the "classic" age of Christianity, forbids the emergence of our contemporary character in its encounter with spiritual realities. Young musicians come to associate the church with dullness and repetition and anachronism; they do not find in its music a sense of the invigorating venturesomeness of the faith, which would draw them to make their own new songs to God.

Without rhythms and melodies attuned to our own environment, to the world of nylon and plastic, saturation advertising, computerized production, and electronic communication media, we have a very difficult time knowing who we really are. As Eric Saltzman says in discussing the new musical possibilities today, "In this music, we rediscover ourselves, our ways of experiencing, perceiving and knowing, altered and extended right up to the constantly expanding, redefined limits of our capacities." If we are not free to experiment with various kinds of music, we are not finally free to uncover our identities today.

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*This article is extracted from John Killinger's volume *Leave It to the Spirit*, and is used by permission of the copyright owner: Harper and Row, New York publishers.*



The artist knows, more surely than most churchmen, how important it is to be radical, to carry things too far. As Michel Seuphor expresses it, "The world would stand still if no one ventured beyond the limits of the familiar." In this sense the artist has an even stronger sense of grace than the average churchman. He is confident that no matter what he does to distort reality, reality will resist, will remain, will stand still. But he, the artist, learns from his distortions. Playing with sounds or colors or shapes, he gets the feel of the world. He knows the meaning of humility. He stands in awe of the creation. What does it matter if he makes mistakes? Aaron Copland speaks of "the immemorial right of the artist to be wrong." "A creator often learns as much from his miscalculations as he does from his successes," he says. The trouble with the orthodoxist, the legalist, is that he never learns anything. He is so inflexible in his adherence to the code book that he never makes mistakes, or at least not any large enough to be noticeable. Ironically, he makes the most fatal mistake of all: he is never free enough to get any kind of perspective on who he is and what he is like in his Pharisaism.

Most legalists in church music have so little understanding of the history of music that they do not know the piano and organ are actually newcomers to the church sanctuary, that choirs in Protestant churches are carry-overs from the monks who sang the holy offices in the medieval church, that polyphony is a relatively modern invention, that the drum was probably the original and basic instrument used in religious rites, or that many psalm tunes were once dances and still require to be played as such if they are to make sense musically. They will insist on doing things according to a specified tradition without ever realizing that the tradition is really one of innovation, of adapting new modes and techniques to the service of God. Far from representing the sense of grace or restoration in the church, they represent the spirit of bondage and slavery.

The real spirit of restoration is served far more by the talent and inventiveness of, say, John Cage than it is by most of the tedious musicians produced by schools of church music. Cage's defiance of "information structure" in his music, his willingness for sounds to be sounds without carrying any further burden, reveals an undeniable feeling for grace in the world. Yet most church musicians would probably react violently to a performance of Cage's music. They are accustomed to treating music as purely functional, as being subservient to a "message." They have not learned to listen without listening for meaning—at least not while they are in the sanctuary. And they have certainly not trained their congregations to listen. Consequently many Christians are exactly like Von Ogden Vogt, who in his book *Art*

*and Religion* said with no apparent embarrassment that music in a service "should fill the chinks and make the transitions." At best, they regard music as a conditioner to prepare men for hearing the gospel from a preacher or induce them to respond to it once it has been proclaimed. They have never realized that salvation can be found in sound itself, sound without any logical verbalizing, sound that establishes a resonance in people's bodies and helps them, even below the level of consciousness, to discover wholeness and joy.

It is a healthy thing to be hearing guitars and drums and zithers and flutes and trumpets again in the sanctuary, and to be hearing, in addition, the indescribable production of electronic synthesizers. Suddenly we realize that we have ears, that we have been cut off from many forms of sound in worship, that God can be known and worshipped in ways that may at first seem novel and unusual to us. Ed Summerlin, a composer and musician who frequently collaborates with Roger Ortmyer in arranging contemporary liturgies, is fond of using the mouthpiece of his saxophone for improvisation in a service. In some of the choir numbers he has written, human voices are employed to imitate the sounds normally produced by instruments and machines. There is a sense of liberation that pervades a congregation when he is present, as though the bonds of musical taste and usage were opened and people were released to feel new feelings, think new thoughts, and explore new worlds.

Until we have learned to do this regularly, to sing and make noises and generally experiment with sound in the sanctuary, there will be a kind of vulgarity about our musical efforts. And it will infect everything about us, including our theology, our morality, and our piety. We will perform our acts safely and securely; but we will miss the true idiom of the Christian faith, which has to do with exposure and discovery.

## *Hear Our Prayer, O God, Our Father*

*Tune: Bullinger*

Hear our prayer, O God, our Father;  
Answer all our need,  
May we all serve one another,  
Turning prayer to deed. Amen.

—FRANK VON CHRISTIERSON  
Roseville, Calif.

# God Of The Fertile Fields

6.6.4.6.6.4.

Georgia Harkness  
*Unison*

Wilbur Held

God of the fer - tile fields, Lord of the earth that

yields our dai - ly bread; Forth from Thy boun - teous hand Come gifts Thy

love has planned, That men through all the land be clothed and fed.

I.

God of the fertile fields,  
Lord of the earth that yields  
Our daily bread;  
Forth from thy bounteous hand  
Come gifts thy love has planned,  
That men through all the land  
Be clothed and fed.

3.

As grows the hidden seed  
To fruit that serves men's need,  
Thy Kingdom grows.  
So let our toil be used,  
No gift of thine abused,  
No humblest task refused,  
Thy love bestows.

2.

We would thy stewards be,  
Holding in trust from thee  
All thou dost give;  
Help us in love to share,  
Teach us like thee to care,  
That earth may all be fair  
And men may live.

4.

God of the country side,  
Dear to our Lord who died  
To make men one;  
We pledge our lives to thee,  
To serve thee faithfully  
Till in eternity  
Our day is done. *Amen.*



*Day of the Lord, Ordained*

Robert Lansing Edwards

Wilbur Held

*Unison*

Day of the Lord, or - dained for our re - pose, Day of great joy on

which the Mas - ter rose; Look to its lei - sure, rushed and jad - ed men,

Wait - ing for God's suf - fi - cient grace a - gain; You, who for faith and power for liv - ing

seek. Draw strength from this the first day of the week. A - men.

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# Day of The Lord, Ordained For Our Repose

IO.IO.IO.IO.IO.IO.

1.

Day of the Lord, ordained for our repose,  
Day of great joy on which the Master rose;  
Look to its leisure, rushed and jaded men,  
Waiting for God's sufficient grace again;  
You, who for faith and power for living seek,  
Draw strength from this, the first day of the week.

2.

Day of the Lord, for worship set apart,  
Bring to his might the tribute of your heart!  
No mortal man by bread alone should live;  
What Christ affords no other life can give.  
Now put aside the press of other days,  
Give ear to him and lift your thanks and praise.

3.

Day of the Lord, let learning have its place,  
With willing mind his deeds and purpose trace.  
From storied past, where faith has bravely stood.  
Comes strength and hope to serve the present good.  
To those who knock some door is opened wide,  
To all who ask, an answer is supplied.

4.

Day of the Lord, true time for home and friend,  
To human ties your best affection lend.  
Life bound to life, let love work out its way,  
Reward in serving and delight in play.  
In close accord God's living presence find.  
Foretaste of what he wills for all mankind. Amen.

—ROBERT LANSING EDWARDS

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Ralph Mortensen, treasurer & business manager

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# The Poet of Gospel Song

ROBERT D. KALAS

(continued from October 1974)

MAJOR WHITTLE had served the Union in the Civil War, finally attaining to the rank of Major. One evening, he illustrated his sermon with a story from the war. The Confederate troops had outmaneuvered General Sherman and surrounded the garrison and a vast amount of supplies at Altoona Pass. The Union garrison was badly outnumbered and suffered severe losses. They were at the point of surrender when a white signal flag was espied upon Kenne-saw Mountain twenty miles across the valley. The signal was answered, and soon the welcome message was received: "Hold the fort: I am coming.—W. T. Sherman." The troops cheered and held their position until their commander drove off the enemy and saved his troops.

Major Whittle compared General Sherman to our Heavenly Commander who cheers us with the promise of His imminent return. Bliss was so inspired by the story that shortly thereafter he wrote the words and music of *Hold the Fort*. By a wide margin, this song became the most popular of all of his songs, though it certainly was far from his best. On one occasion, he confided to Ira Sankey that he hoped he would not be remembered only as the author of *Hold the Fort*. However, the memorial, erected at Rome, Pennsylvania after his death, bears the inscription: *Memorial to Philip P. Bliss Author of Hold the Fort and other Gospel Songs*.

At another meeting which Bliss attended, the song leader had the congregation sing over and over *Oh, How I Love Jesus*. The thought came to Bliss that he had sung enough about his own poor love to Jesus and that he should rather sing of Jesus' great love for him. The result was that, several mornings later, Mrs. Bliss came to breakfast exclaiming, "Last night Mr. Bliss had a tune given to him that I think is going to live and be one of the most useful that he has ever written. I have been singing it all morning, and I cannot get it out of my mind." Then she sang:

*I am so glad that our Father in heav'n  
Tells of His love in the Book He has giv'n.*

Mrs. Bliss was right. The song does live and is still useful today, more than a hundred years later.

A message preached by his friend from Pennsylvania, Rev. I Brundage, inspired another of Bliss's most popular songs. The sermon was on Paul's witness before Festus and Agrippa. The last words of the sermon were: "He who is almost persuaded is almost saved, but to be almost saved is to be entirely lost." These words impressed Bliss,



with the result that shortly thereafter he wrote *Almost Persuaded*. It was used as an invitation hymn at the altar call in both Moody's and Whittle's meetings as well as in thousands of other meetings. Only eternity will tell how many were helped to come to the Lord as this song rang in their ears.

On one occasion, Moody told one of his typical stories to emphasize his point: the importance of letting our light shine. He described how a ship was caught in a fierce storm on Lake Erie trying to make the harbor at Cleveland in the dark of night. The pilot was on board and guiding the ship carefully. As the ship neared the channel, the tall lighthouse came into view, but none of the other lights. The worried captain asked the pilot if he was sure this was Cleveland and if he could make it safely in. "We must or perish," was the reply.

"Where are the lower lights?" asked the captain.

"Gone out, Sir," Moments later, the ship crashed on the rocks. Everyone on board perished. They missed the channel because the lower lights had gone out.

Moody drove home the truth, "Brethren, the Master will take care of the great lighthouse; let us keep the lower lights burning." Bliss got the point and wrote *Let the Lower Lights be Burning*.

Another composition of Bliss, *Free From the Law*, or *Once For All*, was inspired by a printed sermon. Mrs. Bliss had asked a friend for a suggestion for a Christmas gift for her husband. The friend suggested the bound volume of an English periodical called *Things New and Old*. From reading one of the articles in this book, received from his wife for Christmas, 1871, Bliss was inspired to write his hymn. George C. Stebbins says that this song "is conceded to be the clearest statement of the doctrine of grace in distinction from the law found in hymnology." He goes on to say further, "The singing of that hymn had more to do in breaking down the prejudice that existed against Gospel Songs than anything else, as its teaching was so scriptural."

Bliss compiled his first song book for Sunday schools in 1871, entitled *The Charm*. Another followed in 1873 named *Sunshine*. It was for this collection that Bliss wrote one of his best songs, "My Prayer" or "More Holiness Give Me."

Moody was in Scotland about this time with Sankey, and his glowing reports inspired Bliss still more to write and gather hymns suitable for evangelistic work. This culminated in the publishing of the first in the series of *Gospel Hymns* in 1874. The second, published in 1875, was compiled by P. P. Bliss and Ira D. Sankey.

Moody's letters also urged Bliss to step out into evangelistic work himself with D. W. Whittle. A solemn event at this time also influenced their decision in this regard. Their mutual friend, H. G. Spaf-

ford, received news that his four daughters were lost at sea in the tragic collision and sinking of the *Ville de Havre*. Spafford went at once to the British Isles to join his bereaved wife. She had been "saved alone" in the disaster. There with his wife he visited Moody who did much to comfort them. When they returned to Chicago, Spafford, too, urged Bliss and Whittle to step out as an evangelistic team. Later, Bliss wrote the music for Spafford's triumphant hymn, *It is Well With My Soul*. Meanwhile, Moody wrote again and said, "If you have not the faith of your own in this matter, start out on my faith. Launch out into the deep."

After much prayer and soul-searching, it was agreed that the two should conduct a three-day campaign at Waukegan, Illinois. This was to be a trial campaign. If it went well and was blessed of God, they would continue. If results were negligible, they would go no further. The meetings were scheduled for Tuesday, Wednesday, and Thursday, March 24, 25, and 26. The co-workers went with trembling hearts. Aboard the train in Waukegan, Bliss chose a scripture verse he felt they were to keep as a watchword for the campaign: "Looking into Jesus the Author and Finisher of our faith; who for the joy that was set before Him endured the cross, despising the shame, and is set down at the right hand of the throne of God" (Hebrews 12:2). Often thereafter in trial and disappointment, the partners would remind each other, "Looking unto Jesus."

The first meeting in Waukegan was poorly attended and with little fruit except that both Bliss and Whittle felt the power of the Lord with them. The next day it rained, and they expected still smaller attendance, but the congregation was twice as large. At the close, Bliss sang *Almost Persuaded*. Every word seemed anointed with power. Several sinners rose and came forward and found the Savior that night.

The next afternoon, the evangelists met for prayer in the study of the Congregational Church where the meetings were held. There Bliss made a formal surrender of everything to the Lord. Whittle later recalled that Bliss prayed aloud and "gave up his musical conventions; gave up his writing secular music; gave up everything and in a simple, childlike, trusting prayer, placed himself with any talent, any power God had given him, at the disposal of the Lord, for any use He could make of him for spreading the Gospel. As I think back upon the scene in that little study . . . the room seems lit in my memory with a halo of glory."

The consecration meeting was followed by a glorious service in the evening. About twenty accepted the Lord. The meetings were a success. The shorelines were cut, and the two launched out into evangelistic work for the Lord. Whittle was the preacher, and Bliss was the

singer and song leader. Together they conducted twenty-five campaigns in the midwest and south with blessed results.

Bliss continued to write new songs. One day a whole song suddenly came to him while he was going up the stairs. In his room, he quickly wrote words and music for *The Light of the World is Jesus*.

In October and November of 1874, Whittle and Bliss held a campaign in Detroit, Michigan. Probably the greatest result of this campaign was the change it brought in the host pastor, Arthur T. Pierson. During the six-week campaign, Bliss and Whittle stayed in Pierson's home. He had opportunity to observe their lives at close range. When he gave Bliss the words for a hymn which he had composed for Whittle's sermon, he was deeply impressed that Bliss would not attempt to write the music until he had spent time in prayer about it. Then the music was written and the hymn completed: *With Harps and with Viols*. Pierson's son wrote later in the biography of his father, "The calm, peace and joy in the Holy Spirit that pervaded their lives spoke even more loudly than their sermons and songs."

Just before the evangelists left Pierson, Whittle said to him, "Bliss and I both feel that, if you were fully consecrated to God, He would use you remarkably for His glory, and we have covenanted to pray for you daily." That sentence went like an arrow to the heart of A. T. Pierson and stuck fast there for more than a year. Finally, during a day of fasting and prayer, Nov. 12, 1875, Pierson totally consecrated his ambition for literary glory to the Lord and covenanted to give up every ambition.

Christmas of 1876 was celebrated by Mr. and Mrs. Bliss back home at Rome, Pennsylvania, with the two lovely boys God had given them. There were presents for all. It was a splendid and joyous occasion. Immediately after Christmas, however, Bliss was summoned to Chicago to sing in the great New Year's Eve meeting there. He and Mrs. Bliss set out. Their train to Buffalo was delayed, and they missed their connection there. They took the next train, but at Ashtabula, Ohio, a bridge weakened by flood waters gave way. The train with its precious human cargo plunged more than sixty feet to the ice below. The wrecked cars caught fire, and some who had escaped the crash were burned in the fire. Others were swallowed up by the river when the ice gave way. From the accounts of survivors, it was learned that Mr. Bliss was thrown clear of the crash, but his wife was pinned. He crawled into the wreck in an attempt to save his wife, and apparently they perished together in the fire. Not even a trace of their bodies was ever found. Whittle came to the scene and searched in vain for some evidence of their presence. None was ever found. Only the trunk which had been checked through to Chicago remained. In it was found



the poem, *My Redeemer*. James McGranahan wrote the music for this last hymn of Bliss, but the author had joined the heavenly choir to sing of his Redeemer there.

Fifty years later, with many of Bliss's songs still in popular use, George C. Stebbins wrote of him, "There has been no writer of verse since his time who has shown such a grasp of the fundamental truths of the Gospel, or such a gift for putting them into poetic and singable form as he."

Today, nearly one hundred years after his death, almost a score of his songs remain in popular use, many of them mainstays of congregational singing in the evangelical churches. Truly, Philip P. Bliss deserves the designation as "The Poet of Gospel Song."

## Charles Burney and Sacred Music

SAMUEL J. ROGAL

THE CONTRIBUTIONS to sacred music of Charles Burney (1726-1814) may be considered small when placed beside such items as *The Present State of Music in France and Italy* (1771), *The Present State of Music in Germany, the Netherlands, and the United Provinces* (1773), and his magnum opus, *A General History of Music from the Earliest Ages to the Present Period* (1776-1789). Essentially, Burney's reputation remains anchored to the *History of Music*, his excellence as an innovative teacher of music, and his close associations with the eminent literary personages of his day: Samuel Johnson, Hester Lynch Thrale Piozzi, Edmund Burke, Sir Joshua Reynolds, David Garrick, Elizabeth Montague, Hester Chapone. Since neither of Fanny Burney's publications relating to her father—*Memoirs of Doctor Burney* (1832) and *The Diary and Letters of Madame d'Arbelay* (1842-1846)—or two relatively recent biographical studies—Percy A. Scholes, *The Great Dr. Burney*, 2 vols. (London: Oxford University Press, 1948) and Roger Lonsdale, *Dr. Charles Burney, A Literary Biography* (Oxford: The Clarendon Press, 1965)—cast any real light upon their subject's religious preferences and practices, there appears some difficulty in attempting to assess Burney's motivation (if, indeed, any real religious motivation was present) for his work in the area of church music. We know that his father (James) was baptized at Hanwood Church (13 June 1678), his father and mother married in

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Abbey Church, Shrewsbury (6 May 1723), and he and his twin sister baptized at St. Mary's Church, Shrewsbury (5 May 1726); also, all of Charles Burney's children by his first wife, Esther, were baptized in Anglican churches.<sup>1</sup> Aside from these cryptic entries in church records, only fragments from Burney's early life may provide clues as to the existence of any sincere religious commitment.

In 1736, James Burney dispatched his youngest sons, Richard (age thirteen) and Charles (age ten), to a small school named Condover, some four and one-half miles from Shrewsbury. Here the latter developed a fondness for Psalm-singing.<sup>2</sup> Although no evidence exists to explain this fondness, it certainly would not be unreasonable to assume that religious instruction, or at least required participation in church service, formed part of the youngster's education at Condover. In all probability, he was exposed to one (or perhaps all) of the three Anglican Psalm-books popular throughout England during the early eighteenth century:

1. *A new Version of the Psalms of David, fitted to the tunes used in churches.* By N[ahum]. Tate and N[icholas]. Brady (London, 1696). At the time of publication, both poets were in position of royal favor: William III had appointed Tate Poet Laureate in 1692; Brady was a Royal Chaplain and holder of a London living. Thus, on 3 December 1699, William III "Allowed and Permitted [the New Version] to be used in all Churches, Chappels, and Congregations, as shall think fit to receive the same."<sup>3</sup> By May 1698, the Bishop of London announced the removal of all objections to singing the Psalms and heartily recommended the *New Version* to all within his diocese.

2. Henry Playford, *The Divine Companion; or, David's Harp new tun'd. Being a choice collection of new and easy Psalms, Hymns, and Anthems. The words of the Psalms being collected from the newest versions. Compos'd by the best Masters and fitted for the use of those, who already understand Mr. John Playford's* [the compiler's father] *Psalms in three parts. To be used in churches or private families, for their greater advancement of divine music* (1701). The younger Playford designed his book as a supplement to the *Old Version of the Psalms* (1562) by Sternhold and Hopkins, hoping to have it bound with his father's musical psalter of 1677. Its modest success resulted from its tunes rather than the poetic versions of the Psalms; thus, the work did exercise a certain influence in preserving the idea of hymn singing within the Church of England. Six of the tunes were composed by John Blow (1648-1708), Master of the children at the Chapel Royal, Master of the choristers at St. Paul's Cathedral, organist at Westminster Abbey, and composer to the chapel of King William and Queen Mary. Blow came under severe criticism from Burney in

the *History of Music*; for the sake of brevity, consider, merely, this one example in reference to Blow's "Turn thee unto me, O Lord," from Playford's *Divine Companion*: ". . . there are so many wanton violations of rule, particularly in the last chorus, that it would be endless to point them out; but they seem such as no rule, authority, or effect, can justify: 7ths resolved on the 8th, ascending and descending; 2ds treated with as little ceremony as 3ds. Indeed, I never saw so slovenly a score in print; and it may, in general be said of his *faults* in counterpoint, that there are *unaccounted millions* of them to be found in his works."<sup>4</sup> Whether Burney had discovered Playford's book (and Blow's tunes) while at Condover or during the writing of the *History* becomes a matter for speculation. Of peripheral interest, however, is that Edmund Baker, the organist at Chester Cathedral whom the fourteen year-old Charles Burney assisted in 1740, had been a pupil of Blow.

3. *Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate* (London: J. Heptinstall, 1700). This collection, issued in sheets to be bound to the *New Version*, contains sixteen hymns. On 30 June 1703, Queen Anne authorized its use in churches; thus, it became popular, extending to a sixth edition in 1708.<sup>5</sup>

If the evidence of the three psalters discussed above proves speculative or inconclusive, another area may cast a slightly bright light upon Burney's religious experience and his attitude toward church music. Throughout his lifetime, he held, for one reason or another, several positions as church organist, beginning as early as 1740. Between 25 December 1739 and 27 March 1742, while a pupil at Chester Free School, Burney came under the tutelage of Edmund Baker, the organist at Chester Cathedral. At some point early in 1740, the organist—under siege from an attack of the gout and obviously without benefit of a competent assistant—taught his pupil to play chants and pressed him into service at the Cathedral.<sup>6</sup> Two years later, the lad of sixteen returned to Shrewsbury to continue his musical education under the direction of his half-brother, James Burney IV, organist at the churches of St. Chad and St. Mary. Since young Charles also served as his brother's assistant, he obviously gained valuable experience from playing the organs of both churches at regular services. Not until 1749 did Burney hold a regular position as a church organist. In October of that year he was elected organist for the parish church of St. Dionis's Backchurch—Fenchurch and Lime Streets, London—at an annual salary of £30. The appointment heralded the beginning of Burney's London career; he remained at St. Dionis's until early 1751, at which point a severe illness brought on by the smoky atmosphere of London confined him to bed for thirteen weeks. His



physicians then ordered him to leave the city; thus, in September 1751, he accepted the post of organist at St. Margaret's Church, King's Lynn, Norfolk, at a salary of £120 per year. Although Burney remained at Lynn for more than nine years, he resigned his position at St. Margaret's in 1755. His final appointment as an organist came in December 1783 when, through the help of Sir Joshua Reynolds and Edmund Burke, he secured a post at Chelsea College (or, more accurately, Chelsea Hospital) that paid him £50 per year. Thirty years later, Charles Wesley (1757-1834), the son of the eighteenth-century Methodist hymn writer, would succeed Burney as the organist at Chelsea College.

There exists little doubt that Burney's positions as organist at St. Dionis's Backchurch, St. Margaret's, and Chelsea College contributed absolutely nothing to furthering his musical interests and talents. He sought these duties at periods during his life when he needed means to support his family and his ambitious literary efforts. As organist, his primary responsibility was to the church service: the prelude, the first lesson, the sermon, the metrical Psalms, and the end. Although a strong believer in the Anglican Church, his musical conscience revolted against what he, as organist, had to do. For instance, he reacted negatively to "the wretched manner" in which Psalms were sung; "instead of promoting piety and edification, they only excite contempt and ridicule in the principal part of the congregation, who disdain to join, though they are obliged to hear, this indecorous jargon. There can be no objection to sober and well-disposed villagers meeting, at their leisure hours, to practice Psalmody together, in private, for their recreation; but it seems as if their public performance might be dispensed with during Divine Service, unless they had acquired a degree of excellence far superior to what is usually met with in parish-churches, either in town or country, where there is no organ."<sup>7</sup> Arguing that nowhere in the Bible or in its commentaries can one find directions for indiscriminate Psalm-singing by congregations, Burney lamented, "*Every* member of a conventicle, however it may abound with cordwainers and taylors, would not pretend to make a shoe or a suit of cloaths; and yet in our churches *all* are to sing. Such singing as is customary in our parochial service give neither ornament nor dignity to the Psalms, or portions of Scripture, that are drawled out, and bawled with . . . unmusical and unmeaning vehemence. . . ."<sup>8</sup> We are not surprised, therefore, to note that Burney's contributions to sacred music completely ignore this one aspect of the Anglican liturgy.

On 22 June 1769, Charles Burney presented to the world two anthems on the occasion of his being awarded the degree of Doctor of Music from Oxford University. The first piece, *I will love Thee, O*

*Lord, my Strength*, from *Psalms* 18:1, constituted the required exercise for the degree and was orchestrated for strings, oboes, bassoons, and horns. Although never published, the manuscript, since the original performance, has always been available for examination in the Bodleian Library.<sup>9</sup> A companion piece, *Thanks be to God*, was written by the candidate as an additional (but not required) exercise; he inserted it into the third volume of the *History of Music* (1789). "It was, however, not performed: as the late worthy Music-professor Dr. William Hayes [a former organist of St. Mary's Church, Shrewsbury, and the conductor of Burney's doctoral exercise] said, that though this movement alone would have well entitled me to a doctor's degree, it would not be wanting, the choruses of the anthem being sufficiently full to satisfy him and the university of my abilities to write in many parts."<sup>10</sup> During this same year (1769), Burney contributed nine tunes to *A Collection of Psalm and Hymn Tunes, never published before, 1769. Edited by M. Madan*. Shortly before 1760, Reverend Madan, an evangelical Methodist, built a chapel in connection with the Lock Hospital, near Hyde Park Corner. For its use he edited and published *A Collection of Psalms and Hymns, extracted from various authors, and published by the Reverend Mr. Madan* (London: printed by Henry Cock: and sold at the Lock Hospital, near Hyde Park, 1760). Nine years later, Madan, who possessed some knowledge of music, published the musical *Collection* to accompany the 1760 hymnal and "with a view of arousing faculties that slept through the droned notes of parish Psalmody and of quickening the pace of the singing."<sup>11</sup> Little wonder, then, considering Burney's prejudices against Psalm-singing, that he, a dedicated, conventional Anglican, felt free to fit his work into the pages of an anti-establishment hymnal.

Charles Burney waited twenty years before he again associated his name with a collection of sacred music. In 1789, two of his hymn tunes, "Dartmouth" and "Fordwich," appeared in Thomas Williams' *Psalmody Evangelica, a Collection of Psalm and Hymntunes in three parts, for Public Worship* (London: S. A. and P. Thompson, 1789). Another tune, "Milbank," found its way into the 1791 edition of John Rippon's *A Selection of Hymns from the best authors, intended to be an Appendix to Dr. Watt's Psalms and Hymns* (London: T. Wilkins, 1787). Rippon's *Selection*, a standard of Baptist hymnody, contained (in the first edition) 588 hymns and reached its tenth edition by the end of the eighteenth century.<sup>12</sup> In 1794, Burney set to music two hymns by his friend William Mason, one of the King's chaplains in ordinary and Canon and Preceptor of York: "Again the day returns of holy rest" and "Soon will the evening star with silent ray." Both pieces were published originally in the *Protestant Magazine* for May

1796 and then inserted into the 1801 edition of *Psalms, Hymns and Anthems used in the Chapel of the [Foundling] Hospital for the Maintenance and Education of Exposed and Deserted Young Children* (1st ed., 1774). A note appearing in the four-volume edition of Mason's *Complete Works* (1811) informs us that the two hymns "have . . . been set to music by Dr. Burney and Mr. Camidge."<sup>13</sup> Although Scholes admits to ignorance regarding publication of Burney's music to Mason's hymns, Lonsdale notes that the music for "Again the day returns of holy rest" appeared in the *Gentleman's Magazine*, 68 (December 1803), 1140.<sup>14</sup> Finally, there exists in the British Museum (Add. 36871, fol. 206) Burney's musical setting of the elder Charles Wesley's Christmas hymn, "Hark, how all the welkin rings" (known today as "Hark! the herald angels sing"), first published in the Wesleys' *Hymns and Sacred Poems* (London: William Strahan, 1739) and revised in the brothers' *Hymns and Sacred Poems* (London, 1742). This may well have been the piece sung at the Burney Bicentenary Commemoration, held on 11 April 1926 at the Royal Hospital, Chelsea. According to the *London Daily Telegraph* of 12 April 1926, "The Chelsea Hospital Choir . . . sang a 'Nativity Hymn,' which made appeal through the freshness of the vocal line."<sup>15</sup>

In discussing the state of music in England during the seventeenth century, Burney lamented that "It has been extremely unfortunate for our national taste and our national honour, that Orlando Gibbons, Pelham Humphrey, and Henry Purcell, our three best composers during the last century, were not blessed with sufficient longevity for their genius to expand in all its branches. . . ."<sup>16</sup> Indeed, Gibbons died in 1625 at age forty-four, Humphrey in 1674 at age twenty-seven, and Purcell in 1695 at thirty-seven. However, in relating these vital statistics to his own life, we find, fortunately, that during most of his eighty-eight years, Charles Burney did manage to extend his genius to all branches. Essentially, he was a traveler, in the artistic as well as the geographical sense. He came out of the serene setting of Shropshire and established himself as an accomplished musician, teacher of music, and fashionable man of the world, moving freely among some of the brightest wits of mid and late eighteenth-century England. Thus he learned quickly to sharpen and then apply his critical abilities to those characteristics of his age that cried out for reaction and reform. Certainly Charles Burney's comments upon and contributions to sacred music serve, today, mainly as footnotes complementing his more significant artistic and literary efforts; nevertheless, his labors in the area of church music will continue to represent for the world the wide application of his intellectual capacity.



## Notes

<sup>1</sup> Percy A. Scholes, *The Great Dr. Burney. His Life, His Travels, His Family and His Friends* (London: Oxford University Press, 1948), II, 315-316.

<sup>2</sup> Roger Lonsdale, *Dr. Charles Burney. A Literary Biography* (Oxford: At the Clarendon Press, 1965), p. 4; Scholes, I, 4.

<sup>3</sup> Louis F. Benson, *The English Hymn. Its Development and Use in Worship* (1915; rpt. Richmond, Virginia: John Knox Press, 1962), p. 48.

<sup>4</sup> Charles Burney, *A General History of Music. From the Earliest Ages to the Present Period*, ed. Frank Mercer (1935; rpt. New York: Dover Publications, Inc., 1957), II, 352.

<sup>5</sup> Benson, pp. 80-81.

<sup>6</sup> Scholes, I, 13.

<sup>7</sup> Burney, II, 57.

<sup>8</sup> Burney, II, 60.

<sup>9</sup> Scholes, II, 346.

<sup>10</sup> Burney, II, 265 (note q)

<sup>11</sup> Benson, p. 330.

<sup>12</sup> Benson, pp. 144-145.

<sup>13</sup> *A Dictionary of Hymnology*, ed. John Julian (1907; rpt. New York: Dover Publications, Inc., 1957), I, 29.

<sup>14</sup> Scholes, II, 350; Lonsdale, p. 501.

<sup>15</sup> Scholes, II, 330, 352.

<sup>16</sup> Burney, II, 405.

## *The Earth Is Thine In Beauty, Lord*

(Suggested tunes: *Pisgah, Dundee*)

(8.6.8.6.)

1. The earth is thine in beauty, Lord,  
And we who therein dwell;  
Then may we strive with one accord  
To guard and keep it well.
2. May we not take into our hands  
That which belongs to thee;  
Nor reckon soil or sea or sands  
As ours alone to be.
3. May we who tend thy vineyard here  
Esteem it as a trust,  
And give it back to thee still Fair—  
For give it back we must. Amen.

—CARRIE HITT HARDCASTLE  
Washville, Tenn.

## *The Hymnody of the Dutch Reformed Church in America (1628—1953)*

IN 1621 a permanent colony of Dutch settlers was established in Manhattan and by 1628 they had a church of fifty members with Dom. Jonas Michaelius their minister, commissioned by the Classis of Amsterdam. These Dutchmen had come to America to satisfy their native acquisitive urge, but they brought with them their rigid Calvinistic religion and high regard for education, especially of their ministers. For one hundred and fifty years the new churches established by succeeding Dutch ministers, were under the complete control of the Classis of Amsterdam, and the strict standards of the Reformed Church, adopted by the Synod of Dort, 1619. They still constitute the doctrinal standards of the Reformed Church in America.

These rules extended also to the rubrics of worship and restricted congregational singing to the Psalms and certain other Scriptural canticles. When the British captured Manhattan in 1664, the Dutch were guaranteed liberty of conscience in Divine worship and in church discipline. For over one hundred years these Dutch churches in America used Dutch Psalms patterned after Calvin's Genevan Psalter, following the version of Dathemus.

In 1762 the Reformed Church in New York did get permission from the Classis of Amsterdam to publish an English Psalm Book based on the New Version of Tate and Brady, in meters of the accustomed melodies of the Dutch Psalter. This English Psalm book appeared as: *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer &c. in metre. Also the Catechism, Confession of Faith, Liturgy, &c. translated from the Dutch. For the use of the Reformed Protestant Dutch Church of the City of New York.* (New York: James Parker, 1767). Francis Hopkinson had been commissioned to adapt the texts to the tunes.

The ecclesiastical vassage to the Classis of Amsterdam ended in 1771, when a Plan of Union set the American church free from further control of the mother church, to develop its own life in the new country, according to the growing nationalism of the colonies. In 1787 a new Psalm Book was authorized by the General Synod, and a committee with the Rev. Dr. John H. Livingston, the author of the Plan of Union, appointed to prepare the book. The committee was instructed by General Synod:

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*The late Dr. Weber wrote this essay in 1954 for the Dictionary of American Hymnology project. The joint Presbyterian—Reformed Hymnbook was published in 1955.*

"And since it is regarded necessary that some well-composed spiritual hymns be connected as a supplement with the new Psalm-Book, it is ordained that the committee also have a care over this matter, and print such hymns in connection with the Psalms." (*General Synod Minutes*, Vol. 1, P. 182)

The new Psalm Book appeared in 1789 as *The Psalms of David and Spiritual Songs*. Also the Catechism, Confession of Faith, and Liturgy, of the Reformed Church in the Netherlands. For use of the Reformed Church [Dutch] in North America. New York: printed by Hodge, Allen and Campbell, and sold at their respective book-stores. M.DCC.LXXXIX.

There were 135 hymns classified for special uses as follows: 84 "suited to the Heidelberg Catechism" to be sung in connection with the exposition of the catechism; 20 hymns adapted to the Holy Ordinance of the Lord's Supper followed; the rest were hymns on Miscellaneous Subjects, mostly occasional, such as Christmas, Resurrection, Ascension and Whitsunday.

In 1812 Dr. Livingston was authorized by the General Synod to expand this collection to 273 hymns, and on its adoption in 1814, Synod regarded the new book as one of the "Standards of the Church." An enlargement of this "Book I" was authorized in 1831 when Dr. Thomas De Witt's Committee added 172 hymns which were printed as "Additional Hymns adopted by the General Synod June 31, and authorized to be used in the churches under their care." This supplement became "Book II" and included many of the now classical hymns of eighteenth century Revival. To check the use of unauthorized song books in prayer meetings and Sunday School, the General Synod approved in 1843, a secondary song book *The Sabbath School and Social Hymn Book of the Reformed Dutch Church*.

Feeling the need of further improvement in the current Psalm and Hymn Book the General Synod in 1845 appointed a committee to rearrange the hymns already authorized, and add new hymns such as were in use in other denominations. These "Additional Hymns" were still predominantly of the Evangelical school, and introduced also a greater variety of meters, though these did not meet with universal approval. Some of the ministers objected to the "peculiar meters" and "heretical expressions" and "preaching hymns" and so the dissidents were given permission to continue the use of the old Psalm and Hymn Book.

No change was made for twenty years, though there was a growing dissatisfaction with the required hymns. At the annual meeting of the Synod in 1868 four ministers brought separate manuscripts of



hymn collections to Synod, and sought authorization for their use. Synod appointed a committee on Hymnology who prepared the first hymn book of the church with tunes, using 350 hymns selected from the four collections that had been presented. The committee included Drs. John B. Thompson, A. G. Vermilye and A. R. Thompson, with U. C. Burnap as musical editor. A smaller book *Hymns of Prayer and Praise* was published for devotional services and Sunday School, in 1871.

In 1890 the General Synod approved for church use a privately published hymn book by Mr. Edwin A. Bedell, organist of the Albany Reformed Church, after adding some 200 hymns and omitting 600 of the 1400 original numbers. This appeared as *The Church Hymnary, a collection of Hymns and tunes for public worship, compiled by Edwin A. Bedell* (New York: Merrill 1891). The book gained wide circulation even outside the Dutch Reformed Church as a skillfully made collection and very modern for the times. Of the 994 hymns 756 were from English authors, 156 American, 40 German, 23 Latin, 14 Greek, 3 French, 1 each Swedish and Danish. He used 849 different tunes. In this collection there were hymns from Dutch Reformed ministers: 3 from G. W. Bethune, 5 from H. D. Ganse, 3 from Dennis Wortman, and 4 from Edward A. Collier.

In 1911 the General Synod of the Reformed Church in the U.S. (German) appointed a committee to prepare a new hymnal for that church. The committee decided to invite the Reformed Church in America (Dutch) to join them in this project. The General Synod of the latter church accepted the invitation in 1912 and appointed seven men to represent their church. These two committees jointly prepared *The Hymnal for the Reformed Church* for use in both denominations and published it in 1917. The metrical Psalms and paraphrases were intermingled with the hymns with the result that Psalm singing as such rapidly faded out of the worship except in some parts of the Reformed Church in America where the Dutch influence is still strong from the more recent immigration of Netherlanders to America.

No further effort was made by the Reformed Church in America to publish another Hymn Book of its own until 1949, when the General Synod through its Board of Education authorized the production of a Joint Hymnal with the United Presbyterian Church of North America, with whom the idea of church union was being discussed. Two committees were appointed who worked in this project to the point of having made all of the selections of Psalms and Hymns, when the work was temporarily halted. The Presbyterian Church U.S. (Southern) in 1951 conceived the idea of producing a Joint Hymnal

for all Presbyterian and Reformed churches, and invited the above two denominations to combine their work with this new venture. The governing bodies of both those churches consented to join in this broader project on condition that the publication be not delayed unduly, as both denominations were in need of a new hymnal. Five denominations eventually entered on this new production: The Associate Reformed Presbyterian Church, The Presbyterian Church U.S., the Presbyterian Church U.S.A., The Reformed Church in America, and the United Presbyterian Church of North America. The work that had been done by the two committees of the United Presbyterian and the Reformed Church was adopted as a base for continued study.

Each of the five cooperating denominations appointed representatives on a Joint Committee totaling twenty-three members, who in turn elected Dr. Albert J. Kissling of the Presbyterian Church U.S. chairman of the Joint Committee, Dr. William A. Weber of the Reformed Church in America, chairman of the Content Committee, Dr. David Hugh Jones of the Presbyterian Church U.S.A. Editor, and John Ribble of the Westminster Press, the Publishing Agent. After intensive work by committees and sub-committees, and generous response from churches and individuals of suggestions, new hymns and tunes and other helpful ideas, the Joint Committee finished its labors and at a meeting in Philadelphia Pa., September 22-23, 1953 turned over the Manuscript to the Publishing Agent and Editor of *The HYMN-BOOK* as it's to be called, duly impressing them with the urgency of getting it printed and released to the churches without delay.

### *We Thank You, God, for Gen'rous Food*

We thank you, God, for gen'rous food,  
For life, for health, for every good;  
May we from your own hand be fed—  
Give us today our daily bread.

—JOHN CENNICK (1718-55)  
(Altered)

"Makers of America"

*Dreamers, They Came to a Rugged Shore*

*Dreamers They Came to a Rugged Shore*

(9.9.9.9.9.)

1. Dreamers, they came to a rugged shore  
In search of adventure, land, and gold;  
They hewed from the soil an honest wealth,  
They gave to their sons a spirit bold.  
We thank you, O God, for pioneers  
Who charted our course for spendid years.
2. Pilgrims, they came to a land unknown  
In search of freedom to worship God;  
With Bible and Conscience as their guide,  
They planted their faith in fertile sod.  
We thank you, O God, that freedom's seed  
Now thrives and blossoms for every creed.
3. Captives, they came to an alien clime,  
In sorrow and chains they sang their songs;  
They built the great cities, tilled the earth,  
They laughed and they loved despite their thongs.  
We thank you, O God, for men set free  
To add their rich gifts to history.
4. Freeman, they came that they might stay free  
Away from old Europe's wasting strife;  
They came and they gave their chosen home  
New vision and faith, new zeal and life.  
We thank you, O God, their aims for peace  
Still dwell in our hearts and will not cease.
5. Hungry, they came to a promised land,  
Left famine, and scourge, left war's dark blight;  
With courage, and brawn, and spur of hope,  
They carved their children a future bright.  
We pray, O God, that our sons be fed  
The fruits of that spirit with their bread.

—BENJAMIN CAULFIELD



# *We Thank You, God, For Each New Day*

(Tune: Old 100th)

We thank you, God, for each new day,  
For flowers strewn along our way,  
For blessings spread before us now;  
With grateful hearts, our heads we bow.

—JEAN E. GARRIOTT

## Book Review

*Book of Worship for United States Forces*: A collection of Hymns and Worship resources for Military Personnel of the United States of America. Published under the supervision of The Armed Forces Chaplains Board: U.S. Government Printing Office, Washington, D.C. 20402; 1974; 815 pages.

The Preface characterizes the *Book of Worship* as a repository of selected worship resources reflecting both traditional and contemporary communities from among the respective faith groups." Furthermore, it was compiled to provide for their spiritual needs, and especially "designed in language and style to appeal to young adults." These objectives seem to have been successfully accomplished by the editors and their advisers from many diverse faiths—a cross-section of religious America.

The *Book of Worship* was in preparation for quite a number of years, but the delay—a cause of concern to some—was fortunately advantageous. These years introduced new movements in religious groups, the growth of ecumenism, and a continuous effort to substitute a vernacular liturgy in the Roman Catholic Church. This necessitated a delay until the proposed changes

had a period of trial and a final form approved. Meanwhile the past decades introduced the so-called "youth-hymns" with the not-too-heartedly accepted guitar accompaniment. For these hymns there was also a period of flux until some common selection emerged from out an abundant mass of nonentities.

A cursory glance through the book reveals that denominational sections have been abandoned. The earlier pages can be roughly said to contain hymns of praise. It is not until No. 217 that Advent hymns appear; these are followed by Christmas selections; and by No. 277 there are hymns for Lent and Easter.

The first few hymns give an indication of the various settings found in the pages that follow. For instance, the first hymn, "O mighty God, when I behold the wonder," a translation from a Swedish author, is set to a Swedish folk-song (*sic*, no guitar indicated); No. 2, Reginald Heber's "Holy, Holy, Holy," with *Nicea* of Dykes, adds a guitar accompaniment. No. 4, "Joyful, joyful, we adore thee," set to Beethoven's *Hymn to Joy*, has a descant, as does No. 5, both by Donald Kettring. There are other descants by Dr. Kettring, David Miller, and others. No. 9 is a tune by William B. Bradbury, a canon for four equal voices; and No. 10 a contemporary folk-hymn, "Halay Halayluia," text and

tune by Paul Quinlan, is given as a single line melody with indications for the guitar. It is not until No. 29 that we find the first of other contemporary psalm-like idioms of Lucien Diess, "Priestly people, kingly people."

Further specifics would include: there are thirteen Jewish hymns; eighteen Orthodox hymns and responses; and in a different vein twenty Negro spirituals, and eighty gospel songs. With the last group, some might be inclined to criticize more or less severely, but one has to take into account the cross-section of America for which the volume is intended. It is hoped that in choosing hymns for a service the standard texts and tunes will not be overlooked but will be used as the base of a service.

Contemporary authors and composers are fairly well represented. As for authors, there are texts by Sydney Carter, Lucien Deiss, Ernest K. Emurian, Frank von Christierson, Omer Wesendorf, William W. Reid, Melvin Ferrell, *et al.*, and eight hymns from the hymn pamphlets of the Hymn Society of America. Among the living composers are David Hugh Jones, Roger Copeland, Katherine K. Davis, Jan Vermulst, Thomas W. Holcombe, Vincent Persichetti, Donald Kettring, Noel Goemanne, *et al.*

The Worship Section is extensive—pages 561 to 746, portions of which are ecumenical. Pages that follow give suggested scripture readings for the year from the Lectionary; a helpful section for guitar players; orders of service; prayers; the Divine Liturgy; scriptural allusions; general indices of authors, composers; alphabetical index of first lines of all hymns, etc.

For the most part, the printed pages are clear, but for some (perhaps not the young military) the type face used in the hymn text may be found a little difficult to read. On pages with five music staves, and in one case six, having an interpolated guitar accompaniment, crowding is a drawback. Attention has been given to naming the sources of texts and tunes in detail. However, No. 34 gives credit for the text to John Rodgers rather than to Irwin Udulutsch, and the accompaniment is the same that appears in *Our Parish Prays and Sings* of which Udulutsch was the musical editor. Hymn No. 350, from the *Pius X Hymnal*, gives the source of the music as an "English traditional melody," but the tune is from a German source of 1862. Lastly, the text for the German carol, No. 253, is "Als ich bei meinen Schafen wacht," found in a Cologne Gesangbuch, 1623.

It need hardly be added that the Hymnal Committee has conscientiously fulfilled its objectives and supplied a wide variety of worship resources for varied congregational groups. In this day when we are nearing the second centennial of our country, the *Book of Worship for the U.S. Forces* gives a cross section of the contributions of the various American faith groups that have molded and are continuing to mold the religious life of the nation. Indeed, here is a scholarly and practical volume that can find place not only among the military but in any religious gathering, home, or in private reading and worship. It is a depository of the best religious thought of both yesterday and today.

—J. Vincent Higginson

